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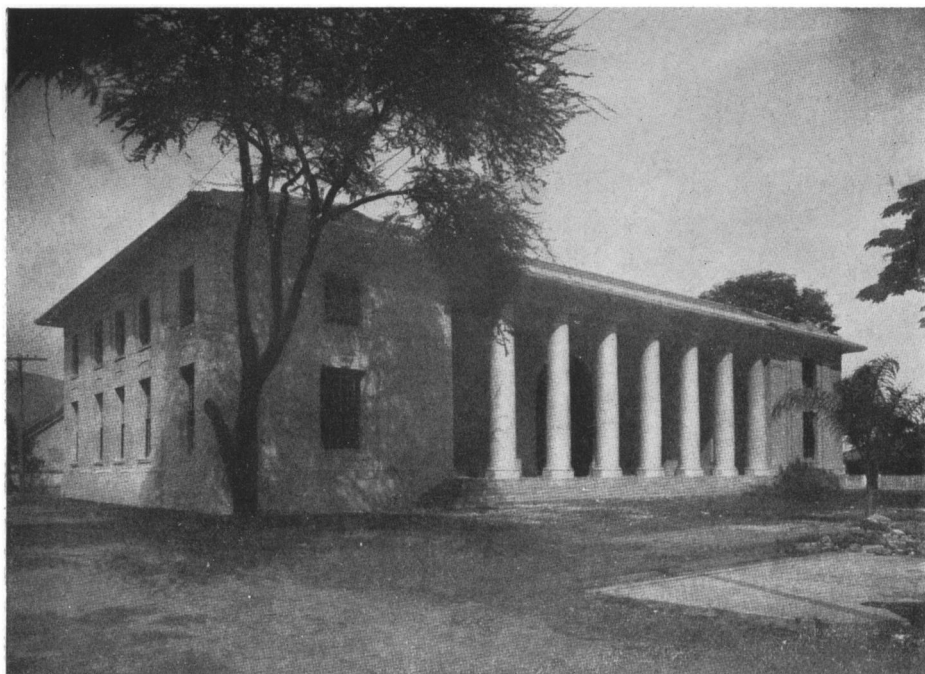
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LIBRARY OF HAWAII, HONOLULU

HENRY D. WHITFIELD, ARCHITECT

## ARCHITECTURE AND THE ALLIED ARTS

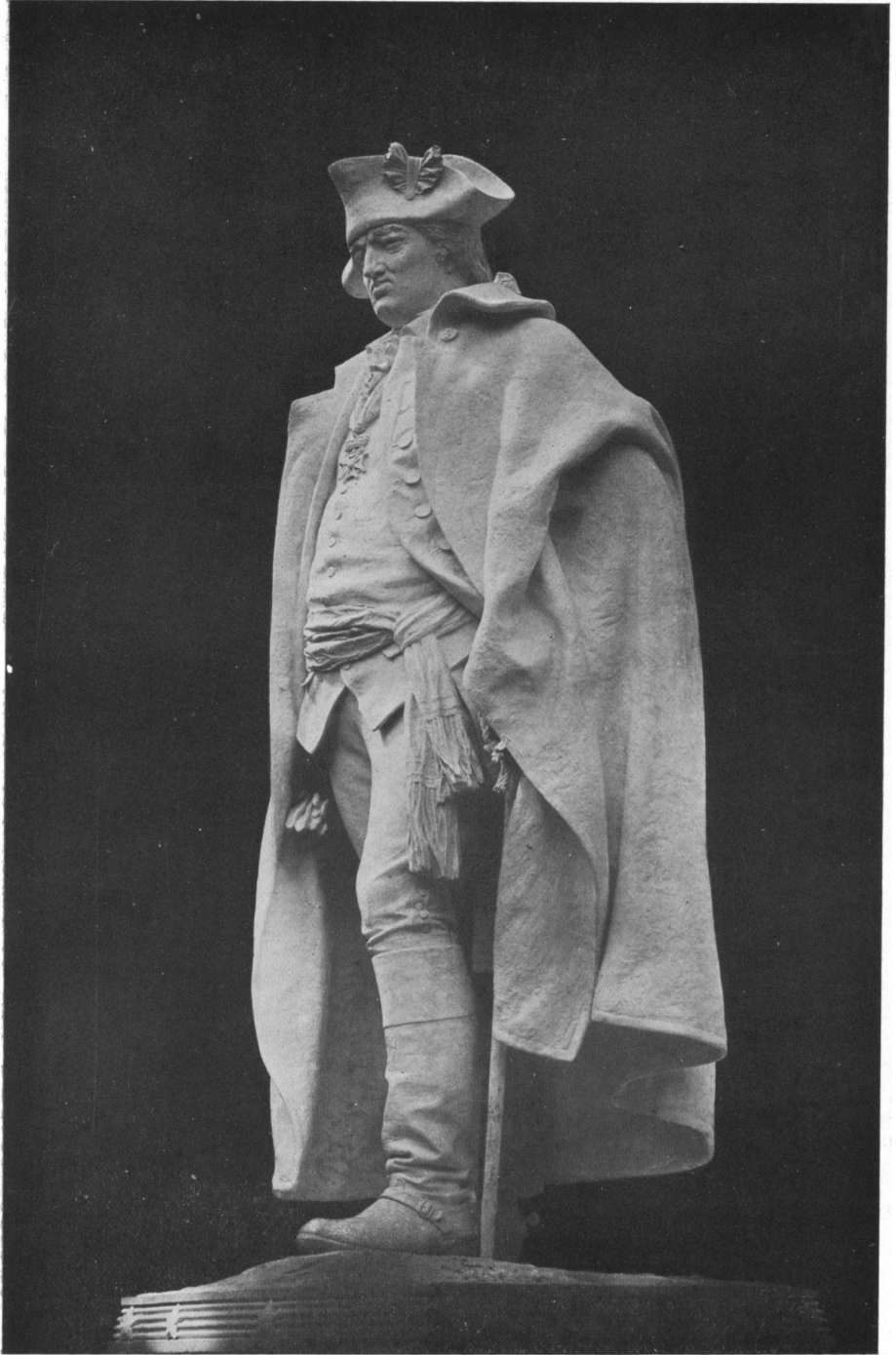
**R**ARELY has an exhibition been so beautifully displayed as was that of the Architectural League which was held in the Fine Arts Galleries, New York, from February 7th to 28th. This exhibition comprised architectural drawings and photographs, sculpture and decorative design, the last including mural paintings, stained-glass, interior decorations and other work in the several departments of the allied arts. Such diversity might well have occasioned confusion, but, instead, ample space was given each exhibit, the utmost care taken in the arrangement of color and form so that the result was a unified and orderly effect which was most pleasing. Each gallery was considered as a single unit and was in itself an independent exhibit. A truly significant object lesson was given.

Perhaps the greatest need of art today is a closer alliance between what are known as the fine and applied arts. This

the Architectural League strives to do and is doing by the holding of such exhibitions as the last, by offering a prize for collaborative problems, by giving lectures and by similar means.

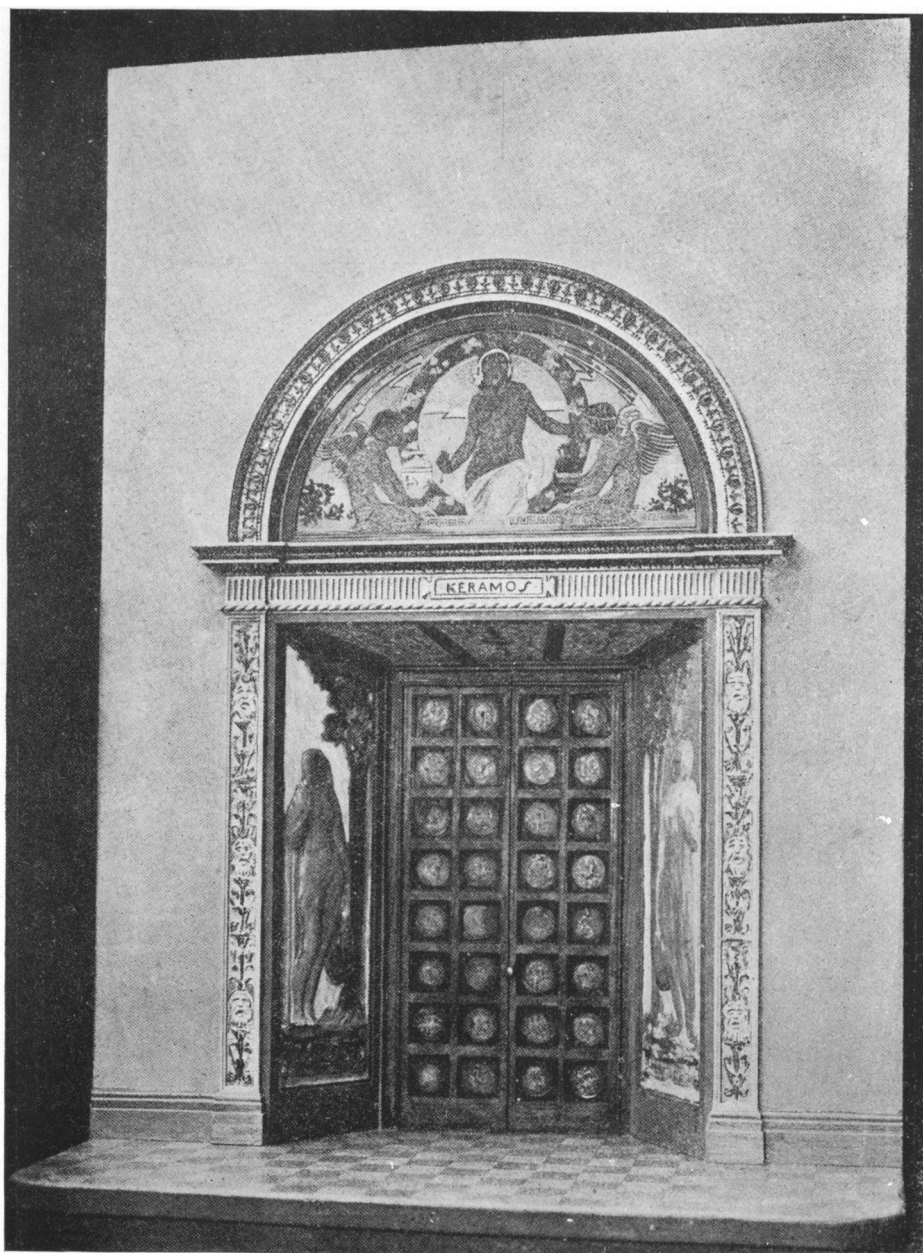
The collaborative problem this year was a doorway for a museum of faience and was won by Aymar Embury, II, architect; Arthur Crisp, painter, and Salvatore Bilotti, sculptor. The Avery prize of \$50 for sculpture was won by F. Tolles Chamberlin. The medal of the Architectural League for painting went to Barry Faulkner for a panel entitled "Famous Women." The sculpture medal was awarded to Karl Bitter and the medal of the New York Chapter of the American Institute of Architects to York & Sawyer for the Guarantee Trust Company Building.

In the first of the series of exhibition galleries a unique arrangement was seen. To the right and the left of the center of the gallery were placed alcoves made



BARON VON STEUBEN, WASHINGTON, D. C.

ALBERT JAEGER

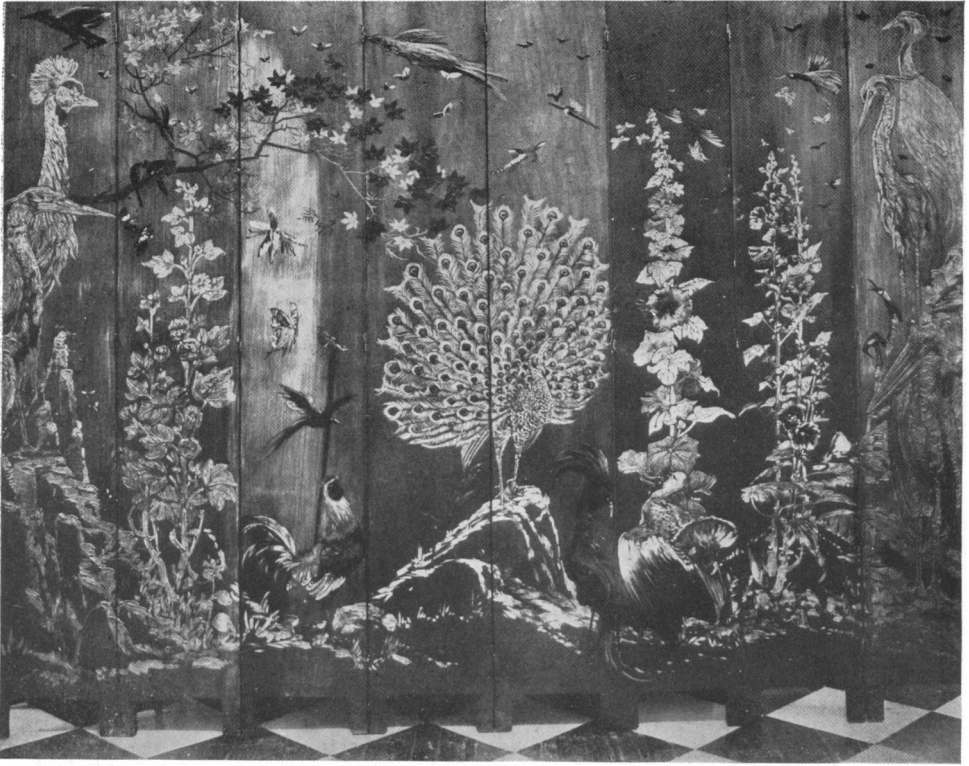


COLLABORATIVE PRIZE. DOORWAY FOR MUSEUM OF FAIENCE

AYMAR EMBURY, II, ARCHITECT: ARTHUR CRISP, PAINTER: SALVATORE BILOTTI, SCULPTOR

of large screens in which were hung special exhibits. The one to the right on entering was given over to the exhibition of a series of drawings in charcoal of London, made by F. Hopkinson Smith. In the alcove to the left was

shown what was designated as "An Ideal American City." This comprised a series of photographs of buildings adapted to every use of a small American city, works which have actually been produced but are not to be found



DECORATIVE SCREEN

ROBERT W. CHANLER

collectively in any one place. There were in the group a city hall, a library, a railroad station, post-office, auditorium, schools, churches and commercial buildings, factories, country clubs and dwellings of varied size and character. They were all in a simple American style of architecture showing sufficient diversity, and at the same time agreeable uniformity.

There was an excellent showing of sculpture, all of which was admirably placed, and there was certain decorative work which, with excellent reason, attracted much attention. Among the latter special mention should be made of screens by Robert W. Chanler and of the triptych by Taber Sears, a reproduction of which is the frontispiece to this number of *ART AND PROGRESS*.

The Academy in Rome made a special exhibit of works by recent fellowship holders; prominence was given to architectural designs and sculpture for the

Panama-Pacific Exposition, and there were other features of note.

During the course of the exhibition three illustrated lectures were given. On the evening of February 14th, Edwin H. Blashfield lectured on the subject of the methods employed in mural painting; on the evening of the 21st, Grant La Farge explained how an architect really works; and on the evening of February 28th, Karl Bitter told of ancient and modern processes employed in the production of monumental sculpture.

As is customary an elaborately illustrated catalogue of this exhibition was issued which in itself serves as a year-book of current accomplishment. It is always difficult to judge the value of contemporary work, owing to the lack of perspective, but there was much contained in this exhibition and illustrated in the catalogue which would give reason to believe that progress is being made.



COURTYARD OF KINDERGARTEN, PERKINS INSTITUTE, BOSTON, MASS. R. CLIPSTON STURGIS, ARCHITECT





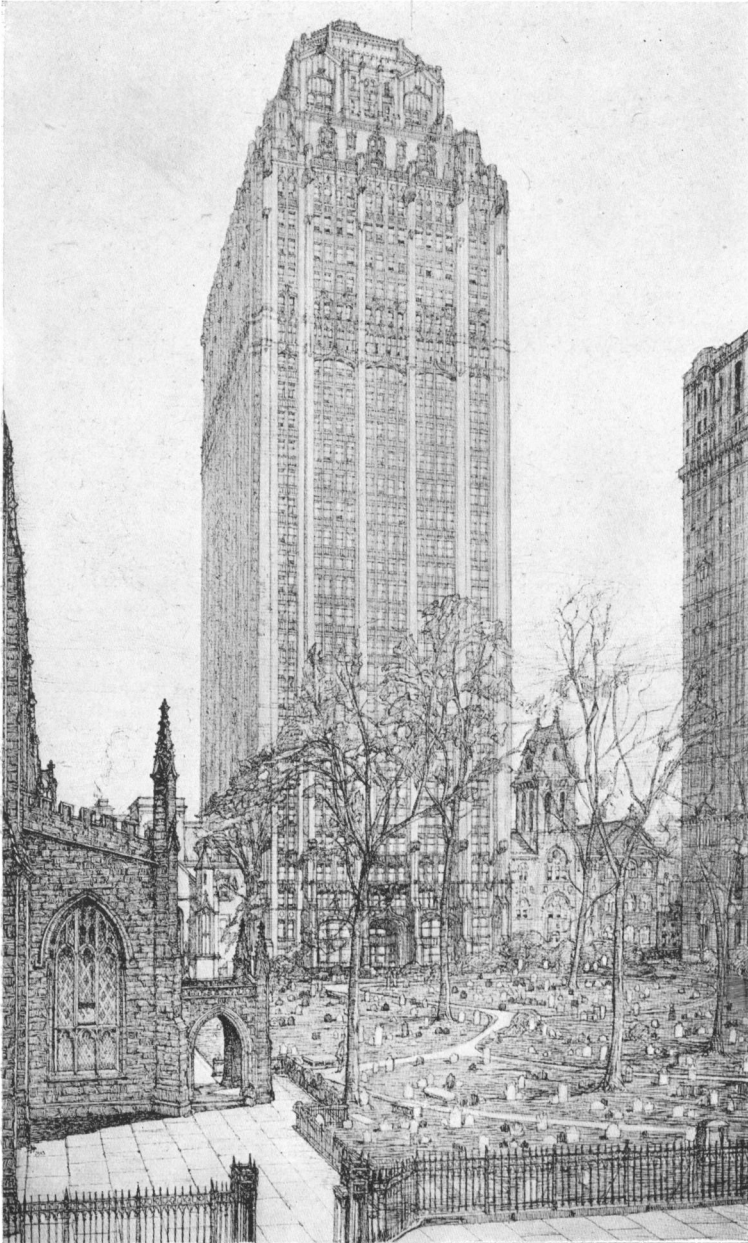
A SUBURBAN DEVELOPMENT AT JAMAICA, LONG ISLAND

ELECTUS D. LITCHFIELD, ARCHITECT



SWIMMING POOL, ESTATE OF J. A. HASKELL

CHARLES W. LEAVITT, JR., LANDSCAPE ARCHITECT



TRINITY TOWER, NEW YORK

HOWELL AND STOKES, ARCHITECTS





EVERY PRIZE

F. TOLLES CHAMBERLIN, SCULPTOR